

پہلا حصہ
اولیٰ

محمد حسن کارگر کی

تفہیم
اسلامی خطاطی

Aftab's Best of Show Awards (Major Awards)

President Medal
for Field of
Performance 1991



South Africa Grand Award
& Best Set of Show Medal
1992



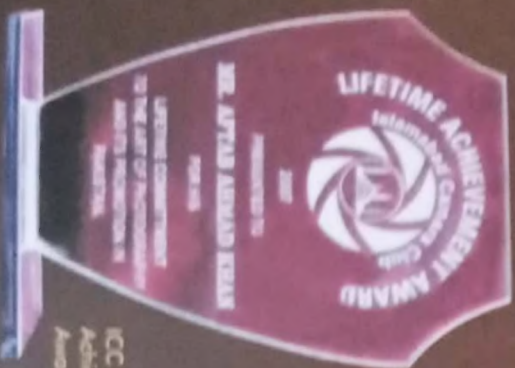
Singapore Grand Award
Medal 1994



PSA Classical Photography Award USA



ICC Lifetime
Achievement
Award 2007



Asahi Shimbun Japan
6 Gold Medals



5 TCA USA Gold Medals



Europe Grand Award
Gold Medal



3 PSA Gold Medals



3 PSA Gold Medals



Gold Medal 1968 USA



5 FIAP Gold Medals



تعالیٰ نے نام سے جو مہمان اور نام
والا ہے۔ سب تعریف اللہ کی ہے جو
کل جہانوں کا رب ہے۔ اُبی کر قیصر میں
اسما غور۔ اور زمین کی بادشاہت ہے
اور وہ بڑی حکمت والا بہت جانتے والا اور
عظیم شان والا اس حسن الخاقین ہے



اقتباس ہے



سید الشہداء
آقا محمد

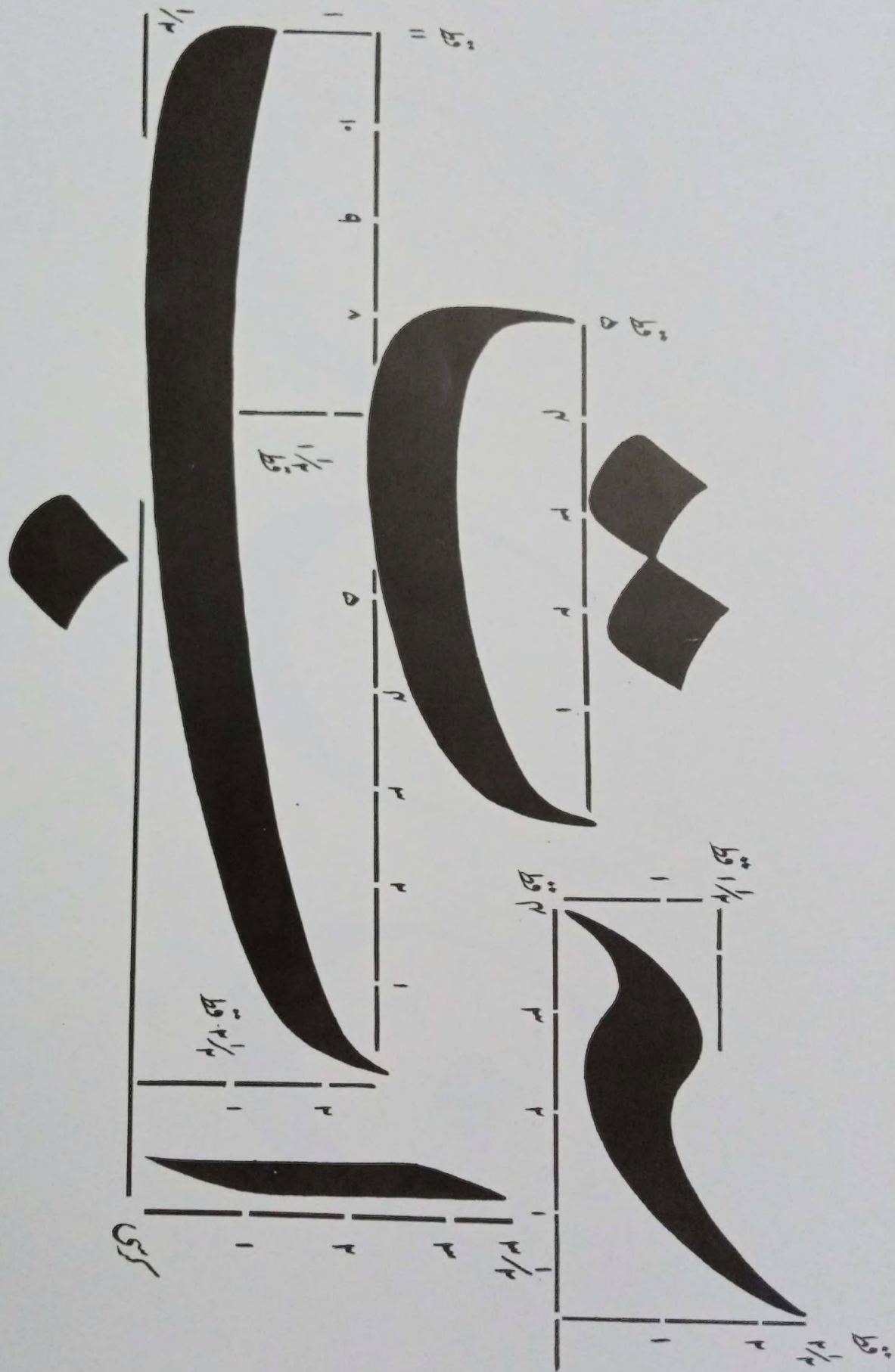
بسم الله الرحمن الرحيم
تعلیم - استاد اسلام
نیز در دست راست ایشان
نیز در دست چپ ایشان
نیز در دست چپ ایشان

On the happy occasion of the visit of
Hojjat-ul-Islam Wal-Moslemine Seyyed Ali Khamenei,
President of the Islamic Republic of Iran,
to Pakistan

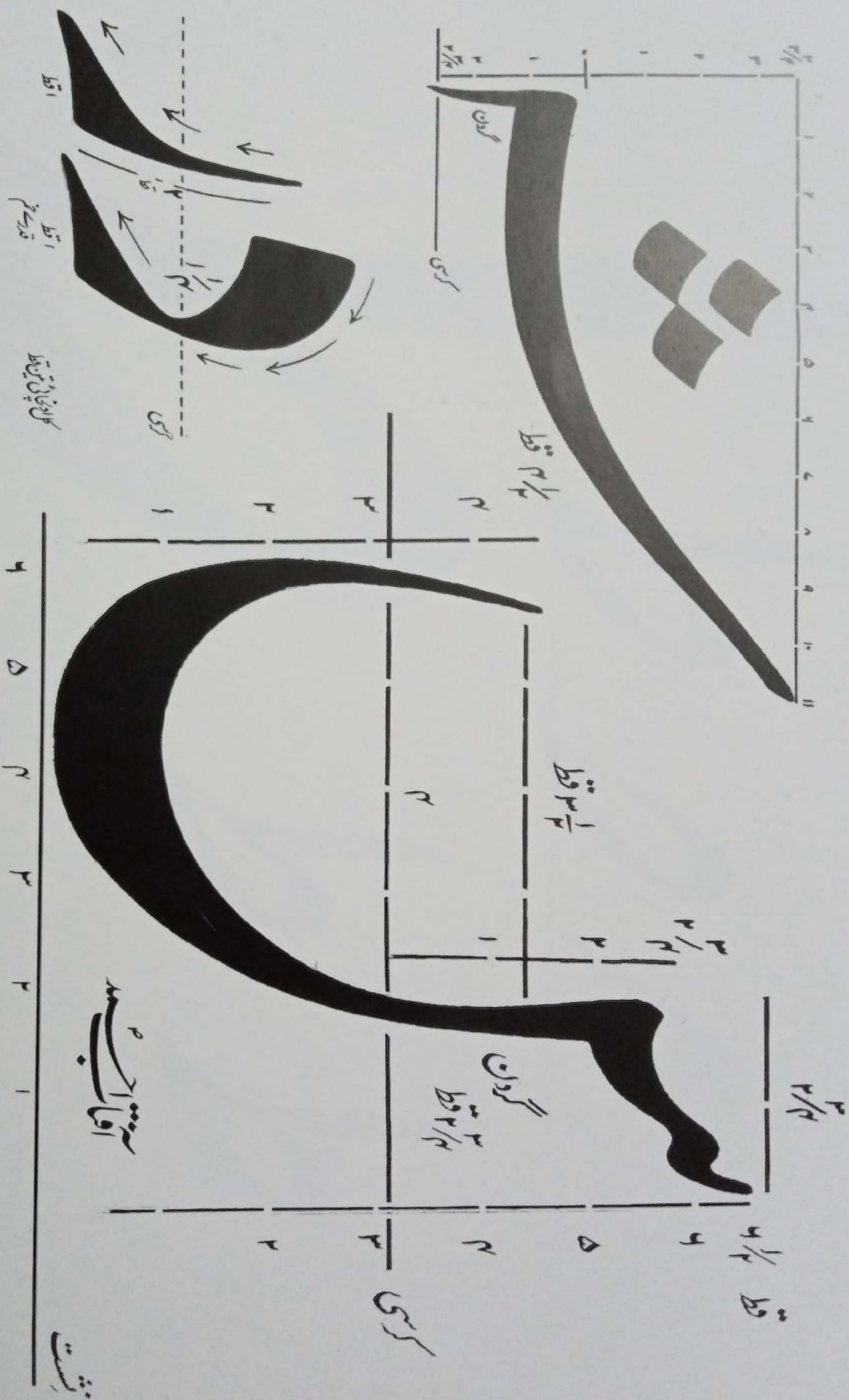


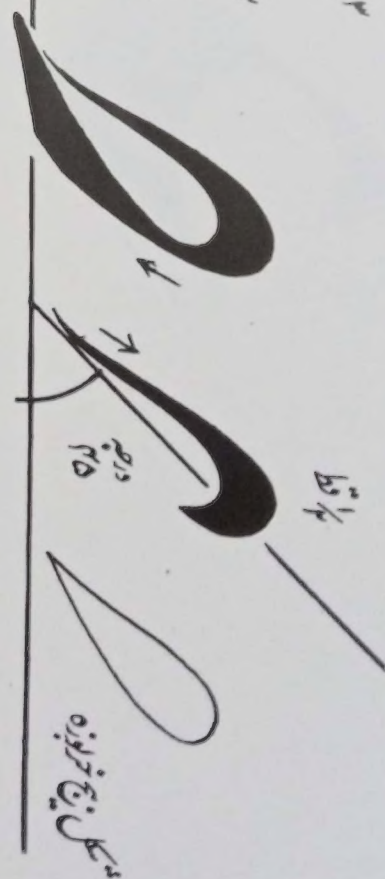
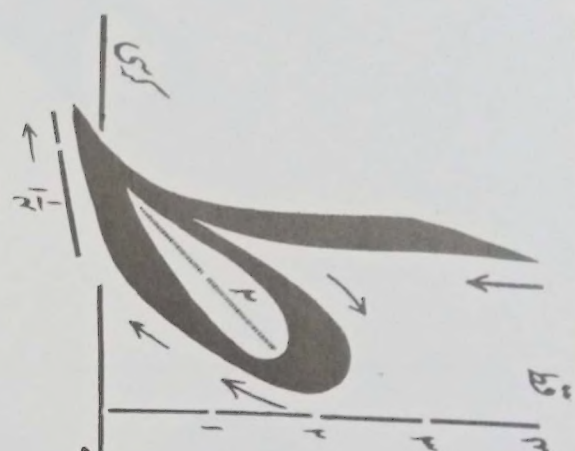
Cultural Counsellor,
Embassy of the Islamic Republic of Iran—
Islamabad-Pakistan
Calender by: Firozeh Gol Mohammadi

1986 A.D.
1406 A.H.

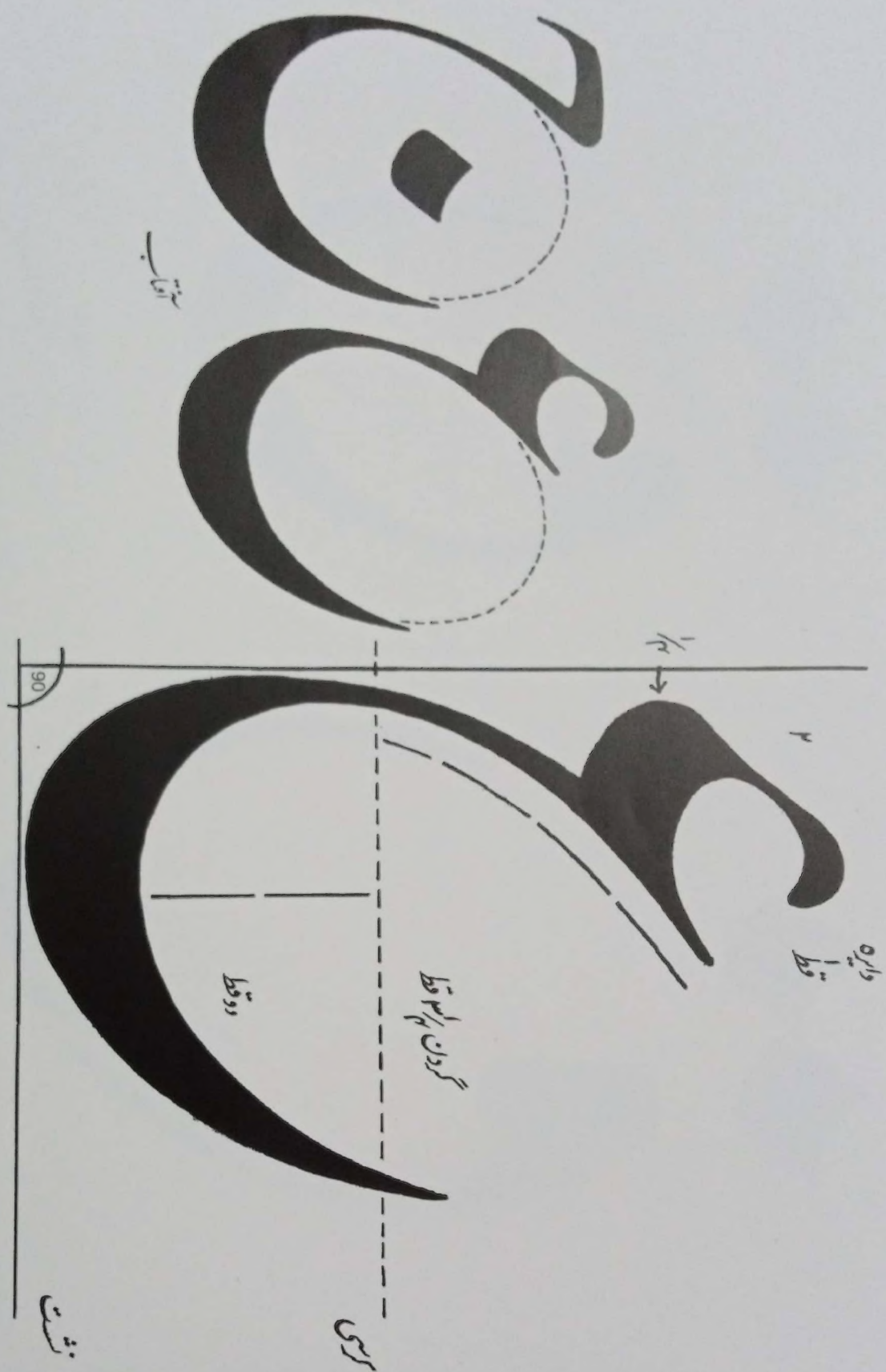


ف
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سخت است
اولاً





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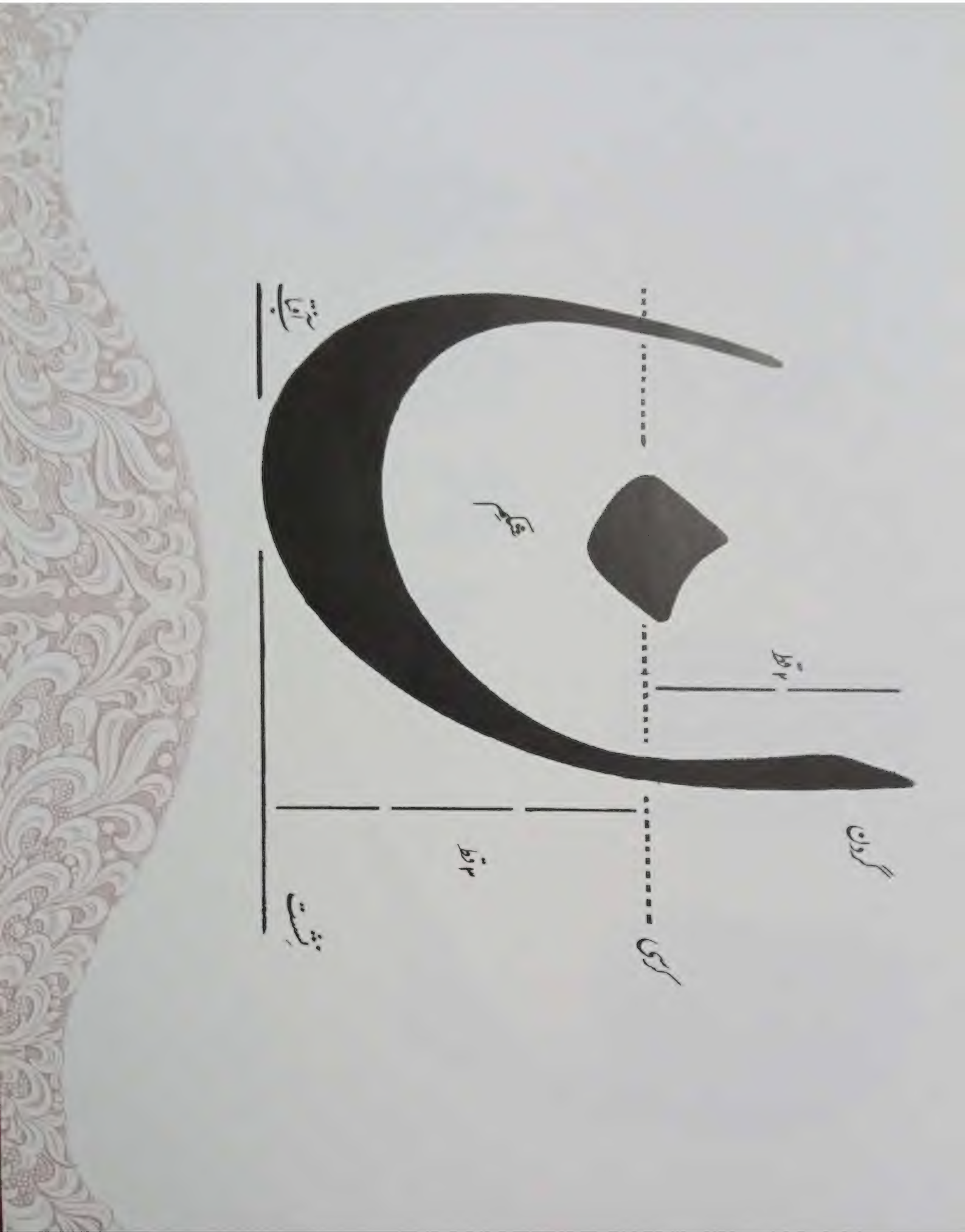


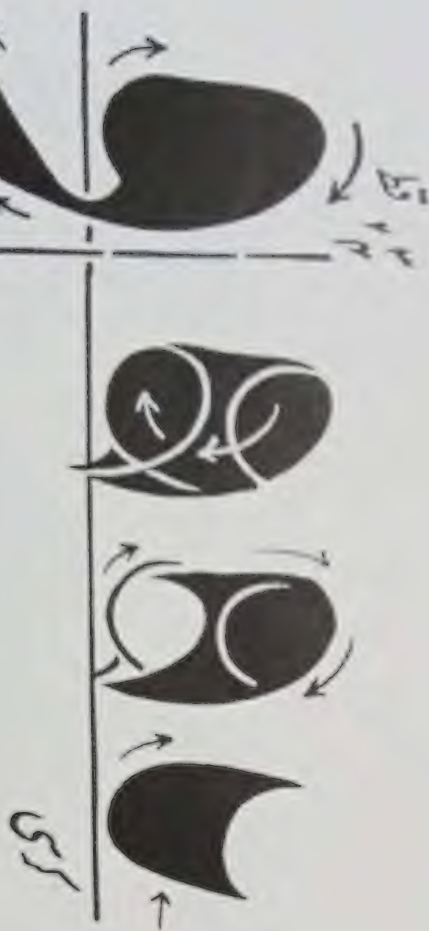
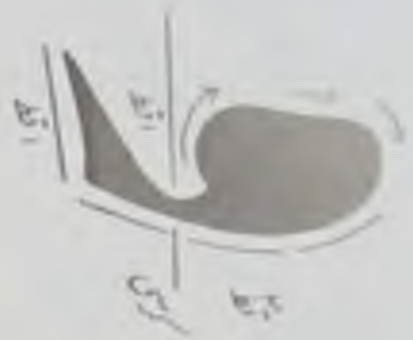
دو آرمز در جبین گنج و در پند

د

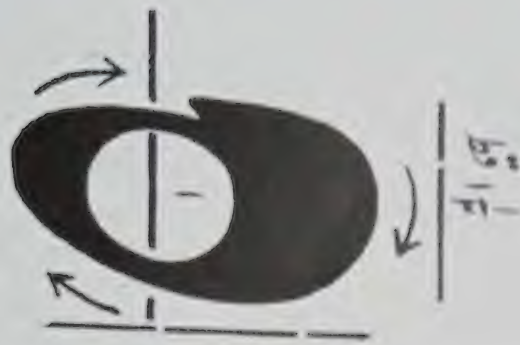
د

دو آرمز
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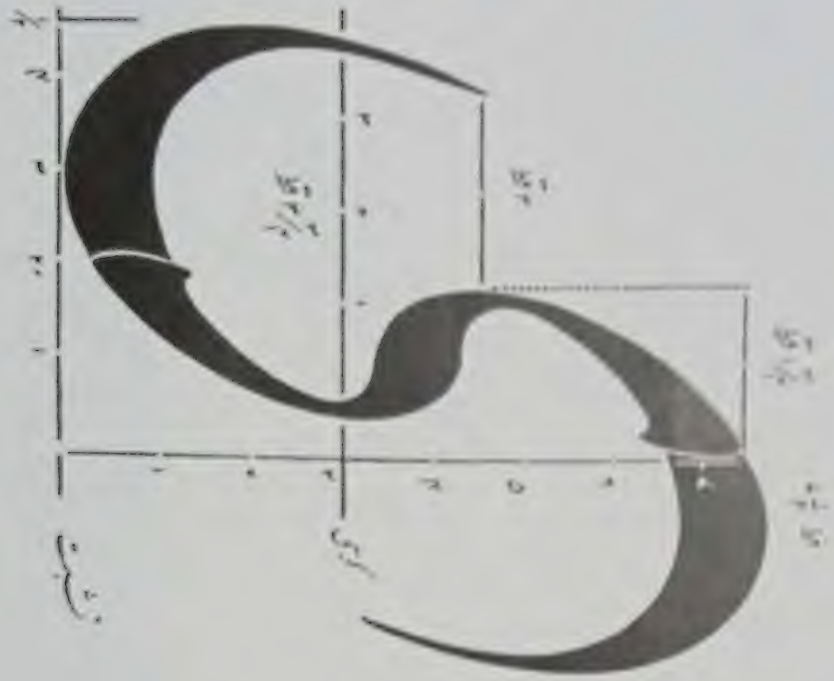


سوره الاحقاف



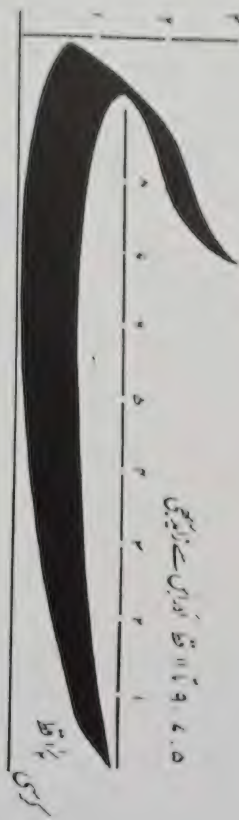
خطاط نواز احمد (پشاور ملی ویرٹن) کا
خوبصورت جدید طریقہ مشق
محمد شمس الدین اعجاز رقم لکھنوی فرماتے ہیں
کہ دو چشمی ”ص“ کی پانچ اقسام ہیں





س





ز

تاریخ دہلی شہر
کتاب

امام

也

تلاوت مدح و ثناء
و کمال و جلال

منقول

مَا مَدَّ يَدَهُ إِلَى الْكُفَّارِ
وَمَا مَدَّ يَدَهُ إِلَى الْكُفَّارِ

سورة الاحقاف
اقول

وَأَمَّا نَسِيْلُهُمْ فَاتَّخِذُوا لَهُمْ
مِثْلَ مَا أَنْشَأَ قُلُوبُهُمْ
وَلَا تَحْسَبُوهُ خَرًّا بِمَنْزَلِهِ
وَلَا تَكُن لَّهُ كَافِرِينَ

آية

کارت لاج کدیں، کدیں
کدیں کدیں کدیں کدیں



امرت من جبرائیل علیہ السلام
تکلمت من جبرائیل علیہ السلام

لَا إِلَهَ إِلَّا اللَّهُ
مُحَمَّدٌ رَسُولُهُ
وَالْجَنَّةُ الْمَأْمُونَةُ
الَّتِي فِيهَا الْغُلَامُ
الَّذِي يَتْلُو الْفُرْقَانَ
ذِكْرًا لِلَّذِينَ
آمَنُوا فِي الْحَيَاةِ
الدُّنْيَا وَالْآخِرَةِ
وَالَّذِينَ هُمْ يُغْنِي عَنْهُمْ
وَالَّذِينَ هُمْ يُغْنِي عَنْهُمْ
وَالَّذِينَ هُمْ يُغْنِي عَنْهُمْ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ السَّمَوَاتِ وَالْأَرْضَ
وَالَّذِي جَعَلَ الْمَوْتَ
وَالْحَيَاةَ وَمَنْ يَعْلَمُ
الْغُيُوبَ ۚ إِنَّ اللَّهَ
كَانَ عَلِيمًا ذَكِيًّا

بِأَمْرِ

بِأَمْرِ

بِأَمْرِ

بِأَمْرِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

أَمَّا



خط کوفی

ا ا ب ج د ه و ز ح ط ی ک
ل م ن س ع ف ق ر ش ت ث
ج د ه و ز ح ط ی ک ل م ن س ع ف ق ر ش ت ث

سید احمد
افغان



اندری مغربی

آج صبح بخیر
وفاق کا ایک نیا
ملا ہوا ہے چری

سیدہ آسیہ

خط نستعلیق

رہنما خط نستعلیق

خط نستعلیق کی ایجاد کہیں دستاویز نہ تھی لہذا میں نے مختلف وصالوں
کے مطالعہ کے بعد یہ خوبصورت ایجاد آپ کے لئے

۱۹۸۰ ترتیب دی

امام احمد

آبِ حیاتِ رشید و سعادت

کی امانت و وفاداری

سیدنا ابوالحسن

لَا تَرْجِعْهُ إِلَى
كَأَنَّكَ تَعْلَمُ
أَنَّهُ رَجِعَ إِلَيْكَ

سورة التوبة

سوره اسراء

سورة اسراء
بسم الله الرحمن الرحيم
اقم وجهك للدين الحنيف
الذي فطرنا على
الفطرة الاسلامية
لا اله الا الله
الحق المقيم
الدين

ا ب ت ج د ر س س س
ص ط ع ن ك و
م ن و ه ل ي
سید الشہید
آقا حسین

لالہ ریشی جج جج در زری شعی
طرح غوغ و ترقی لالہ زکریا
خط دیوانی
نور و چرخ و گل لالی

سیدہ آسیہ
اقبال

آبِ حیاتِ زینب صراطِ
نجاتِ کمالِ مہرِ نود
مہرِ لالہ علی علی

سیدہ امینہ
آقا علی

خطبہ: ام۔ ام سرخسٹ اسٹ شاد بخار کد

کتبہ: ۱۸۱۸

حکیم بن عمر بن الخطاب
رضی اللہ عنہما
کتابہ - ایک شریف آرٹسٹ شاور
حکیم بن عمر بن الخطاب
رضی اللہ عنہما



کتابخانه



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الحمد لله رب العالمين
والصلاة والسلام على
سيدنا محمد وآله الطيبين
الطاهرين
الذين هم
أزهار
الجنة
وأشرف
الخلق
على
الخلق
جمعين
اللهم صل على
سيدنا محمد
وآله الطيبين
الطاهرين
الذين هم
أزهار
الجنة
وأشرف
الخلق
على
الخلق
جمعين

کتاب: ایم - یک شریف آرٹسٹ شاپ



کتابخانه عمومی



॥ श्रीगणेशाय नमः ॥

3

مجلس ۱۰۰

کتابت: ام - ام صلیب ایست ثابور





تجدر است

یہ منادی حروف تحتی پر لکھ کر نوب مشرق کی جاوے۔ جوش نویں کا تمس امرا اسی میں مضمر ہے

تجدر است

کتبہ: الیم - الیم شریعت آرٹسٹ شاہ

عشق

کتاب
ایم شریعت است
چند

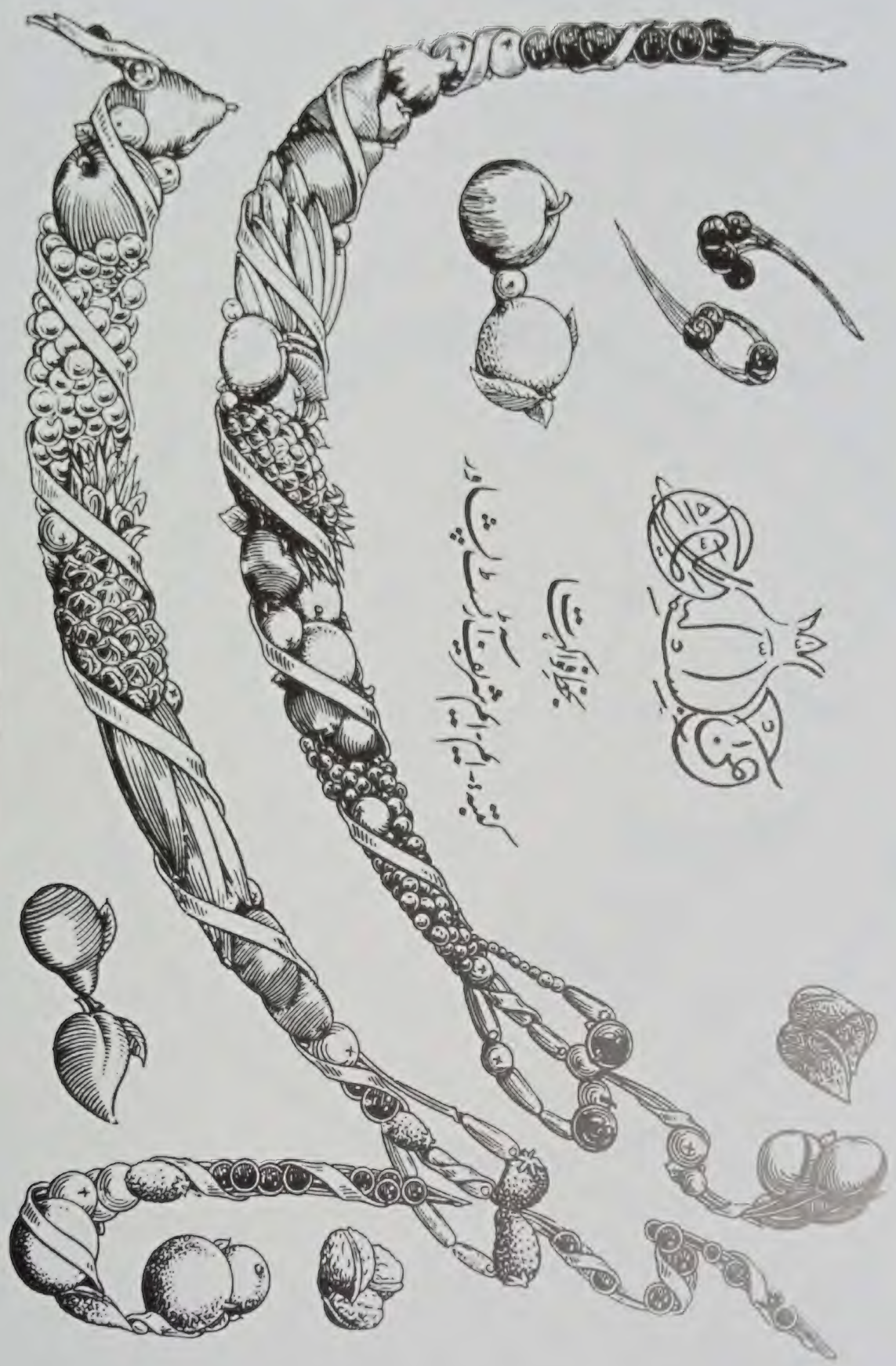
و آینه

کتاب
ایم شریعت است
چند





بخط امیری
کتبہ المہم امیر شریعت اہل سنت و جماعت
کتبہ امیر



بخت و آفت
کرمه - ام - ام شریف است پیت و

بخت و آفت

کرمه - ام - ام شریف است پیت و



کتبہ
ایم۔ ایم شریف ارسٹ
پشاور



M.M.SHARIF ARTIST & CALLIGRAPHIST 1901 - 1975

In 1929 he shifted to Peshawar and there he was instrumental in promoting the cause of calligraphy in NWFP. He organised an association of calligraphists in Peshawar in 1948 and was its first president. When Quid-e-Azam visited Peshawar in June, 1948, M.M. Sharif designed and wrote the name of the great leader on a panel of 3 x 2 ft in rounded Nastaliq in gold and silver. The Quid-e-Azam and Moharima Fatima Jinnah were greatly pleased with the artistic work. In his address of welcome M.M.Sharif pleaded for encouragement and official patronage of calligraphy. In response, the Quid-e-Azam said that he had great respect for Islamic calligraphy and promised to do all he could to promote calligraphy in Pakistan.

In 1949, the Governor of NWFP, Sahibzada Muhammad Khurshid commissioned M.M. Sharif for his name plate for the hall of the Governor House. This was something unusual because before this such name plates were ordered to be made in England in letters of gold. The name plate created by M.M. Sharif excelled those made by the British craftsmen and was highly appreciated by the Governor who appointed M.M.Sharif as the official calligraphist and artist of NWFP with a certificate of appreciation. Later M.M. Sharif also prepared the plaque for Governor Shahabuddin, in Urdu in Tughra script.

The British Political Agent of Malakand used to send calligraphic panels created by M.M. Sharif to England, as gifts. As early as 1920 M.M. Sharif started the vogue of writing in 'Nastaliq' with two pencils in a hand. He once wrote the word 'QISMAT' (meaning 'the division') on a length of 80 feet, to the great marvel of people.

He wrote a book on calligraphy entitled "Yad-e-Baiza" (the rough translation could be 'the miraculous hand, or the luminous hand'), for which he received cash awards from the Governor of NWFP and President of Pakistan, Field Marshal Muhammad Ayub Khan.

M.M. Sharif was born in Rawalpindi in 1901. His family hails from Gujranwala. His father Maulvi Muhammad Abdullah, his uncles and other members of the family were keen calligraphists, but did not work as professionals. His grandfather Maulvi Ahmed Din was a great calligraphist. His uncle Maulvi Ahmed Ali Minhas was a lawyer and yet was known as a great calligraphist of his time and had a glorious reputation for his panels, tughras, decorative calligraphy and possessed great skill in Nastaliq and Naskh scripts. The panels of Maulvi Ahmed Ali are still preserved in the Faqir Khana section of the Lahore Museum and are also part of many private collections with persons of taste. Some of the panels have been washed away by floods. Thus calligraphy was not merely a family tradition with M.M. Sharif but was in his blood and his family members. M.M. Sharif had his early training in calligraphy from Maulvi Faiz Rasool of Chah Miran, Lahore, an uncle of his, and took a job in Din Muhammad Press Lahore. There he learnt the art of reverse writing for lithography. He had the advantage of working with Maulvi Abdul Rashid A-dil Garhi and worked with such speed and skill that he would prepare poster, designs and pages of book direct and in reverse writing for litho stone within an hour and yet save time for copy-making. He also worked for some time in Gilani Art Press Lahore, especially for colour posters.

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Aftab Ahmad Khan



Oil on Canvas

Aftab Ahmad Khan

Muhammad

(PBUH)



Variety of Kufic Scripts



Western Bold Kufic
(Mushful Hadenah Script)



Aftab Ahmad Khan



قلم بنانے کے لئے
چاقو کا نمبر 1/2 آدھا لکھی سے زیادہ چوڑا نہیں ہونا چاہیے۔
مخمس کیلئے قلم کا قطر 1/4 انچ یا کم ہونا چاہیے۔

کتابت کی نہیں 00 نمبر

سے 1/2 3 نمبر تک

دستاب ہیں یہ آدھا آدھ
نمبر کے فرق سے ہوتی
ہیں زیادہ نجی لکھائی کیلئے
پتھری پر زب کو گھس کر
مطلوبہ تدا کے برابر
خود تیار کر لیجئے۔



علی خطاطی کیلئے چوبلی قلم کا استعمال کیا جاتا ہے

نوع قلم خطاطی پر بھی ہوتی نہیں ہونی چاہیے دیگر نہ سیدھا کرے گی۔

قلم کے تھے چاقو سے شکاف لازمی لگائیے تاکہ سیاہی یکساں سرے تک مدال رہے۔
شکل کے مطابق قلم کی پشت کی جانب چند رادھہ چاقو سے چھیل لیں تاکہ سیاہی پتھر کے
دوات میں صوف لازمی ڈالیں۔
صوفی کپڑے کا ٹکڑا بطور صوف ہوتی مونا دھاگہ یا فوم کا ٹکڑا استعمال کیا جاسکتا ہے
استعمال کے بعد دوات کو ڈھانچ کر رکھیں۔ حسب ضرورت پانی کا اضافہ ضروری ہوتا ہے۔

Calligraphy on Ceramics
Aftab Ahmad won the First PNCA
National Award in Ceramics in 1980,
displayed as permanent collection in
Lahore Museum





Kalima
Ornamental
Kufic with
Gold Foil
on
Washes Base

Aftab Ahmad Khan

Kalima

Oil on Canvas, 1970



Aftab Ahmad Khan



Source: *Calligraphy and Design: A History of the Art of the Word*, by Aftab Ahmad Khan, 1984.



Source: *Calligraphy and Design: A History of the Art of the Word*, by Aftab Ahmad Khan, 1984.



Source: *Calligraphy and Design: A History of the Art of the Word*, by Aftab Ahmad Khan, 1984.

Kallima

Abstract from Aramco World Magazine
March-April, 1984.

Aftab Ahmad Khan



Surah-e-Ikhlâs



Kalima
variety of scripts composition

Aftab Ahmad Khan

Poster Colour

Kalima

Oil on Canvas (22 x 33 inch)
Exhibited in the International
Painting Exhibition
Monte-Carlo, 1984
Selected among 84 accepted
exhibits out of 8400 entries.



Afzal Ahmad Khan



**FROM THE PEN OF
A MASTER**



Calligraphy by Aftab Ahmad Khan

Abstract from Armaco World
Magazine, March, 1984.

Sura-e-Ikhlās



Western Kufic
Black Ink on Lamb Skin



Poster Colour 23 x 17

Aftab Ahmad Khan

Sura-e-Ikhlās



Sura-e-Ikhlās





Sura-e-Ikhlās
Ornamental Motifs with Gold Foil on Washes Base

Aftab Ahmad Khan



Howallah

Bold Western Kufic
Wood Cutout



Stylized Kalima with Ornamental Border
(Metal Engraving)



Stylized Script, Oil on Canvas

Aftab Ahmad Khan



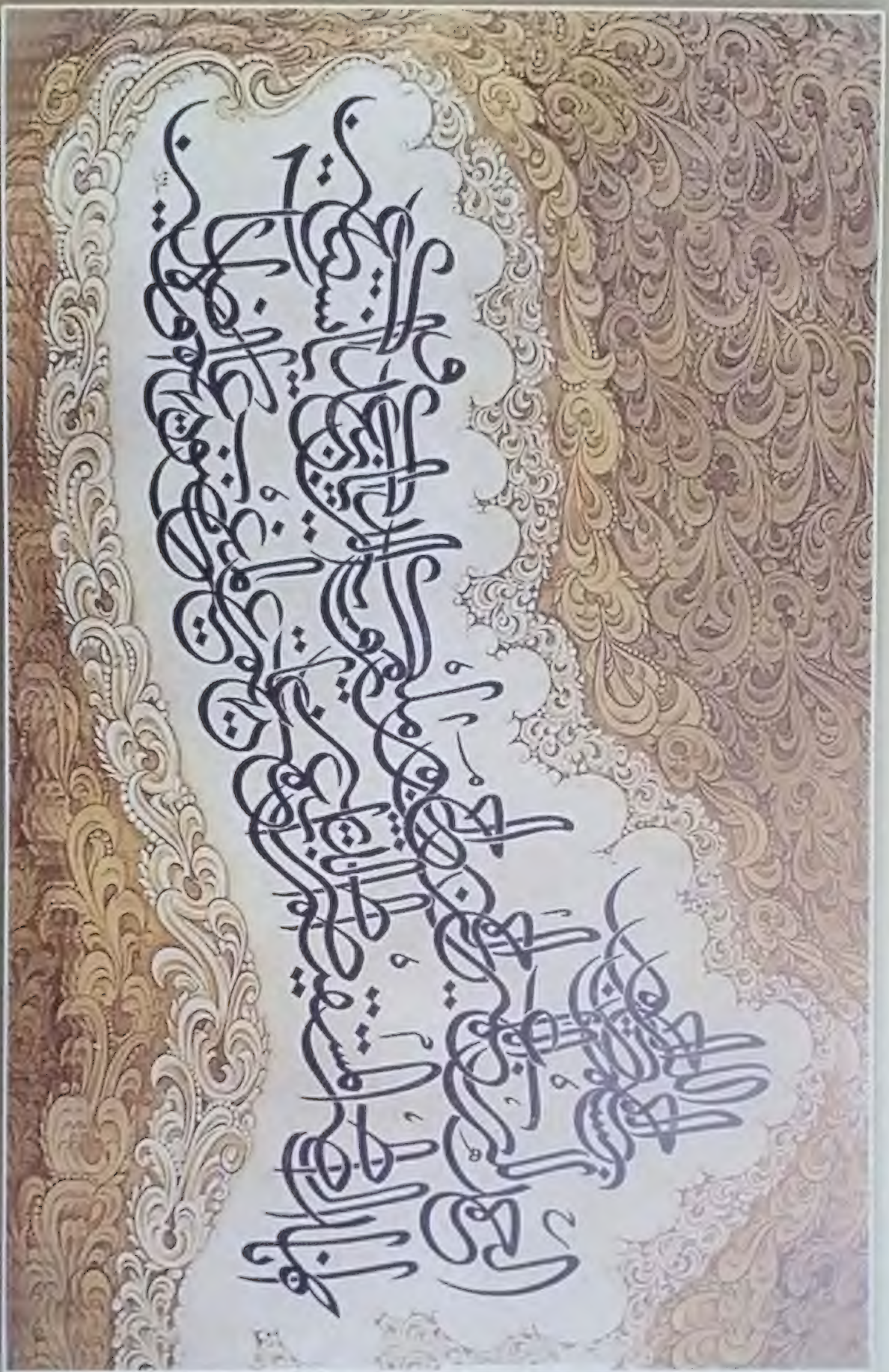
A Geometrical Composition
Oil on Board (1970 A.D.)

Aftab Ahmad Khan

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

الْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ سَائِرَ الْعَالَمِينَ
وَالْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ سَائِرَ الْعَالَمِينَ

وَالْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ سَائِرَ الْعَالَمِينَ
وَالْحَمْدُ لِلَّهِ الَّذِي
خَلَقَ سَائِرَ الْعَالَمِينَ



Sura-e-Fatcha

Thuluth Script with Ornamental Motifs on Washes Base

Aftab Ahmad Khan



Surat-e-Fateha
 Bold Western Kufic, Poster Colour (35x 19 inch)

Aftab Ahmad Khan



Poster Kholout on Wrapping Paper



PNCA First National Award 1984
Permanent Collection, Lahore Museum

Aftab Ahmad Khan



The Attributes of Allah
Ornamental Motifs on Washes Base

Aftab Ahmad Khan



The Attributes of Allah
Ornamental Motifs on Washes Base

Aftab Ahmad Khan



The Attribute of Allah
 Ornamental Motifs on Washes

Aftab Ahmad Khan



The Attribute of Allah
Ornamental Motifs on Wishes

Aftab Ahmad Khan



The Attribute of Allah
Ornamental Motifs on Washes

Aftab Ahmad Khan

The Attributed Names of Allah





The Attribute of Allah
Ornamental Motifs on Washes

Aftab Ahmad Khan



The Attributed Names of Allah
Washes / Poster Colour

Aftab Ahmad Khan



The Attributed Names of Allah

Poster Colour

Aftab Ahmad Khan

Poster Colour



Aftab Ahmad Khan



بسم الله الرحمن الرحيم

لأديب المصطفى القدر والصلوة والبركات والنعمة والفضل والكرامات والتميز والنبوغ والبراعة
 المحمودة الشريفة الغفار الوهاب الرزاق القاطع الصليب القاطع الباسط الخافض الرفع المصير الميسر الموفق الموفق
 الذي بالبرهان العظيم والنفوس النقية المصيبة بالويلات المظلمة الرقيب العليوب الواسع الأحيى الوحد
 النبيلة المباحث الشقيقة البرق الوخيل القوس العتيق الوصل المبدع الموصى المصير المصير الذي القيوم المواجه
 الصالح المواجه المصير القادر والقدر والمصور المصور المصور المصور المصور المصور المصور المصور المصور
 المصير المصير المصير المصير المصير المصير المصير المصير المصير المصير المصير المصير المصير المصير المصير المصير



الذي من الرزق المصطفى القدر والصلوة والبركات والنعمة والفضل والكرامات والتميز والنبوغ والبراعة
 المحمودة الشريفة الغفار الوهاب الرزاق القاطع الصليب القاطع الباسط الخافض الرفع المصير الميسر الموفق الموفق
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BISMILLAH TUGHRA

Oil on Canvas with Gold Foil (25x21 inch) 1980

Aftab Ahmad Khan



BISMILLAH TUUGHRA
Poster Colour 1975

Aftab Ahmad Khan

Pastor: Culture (1999)
Permanent Collection
Exhibited at PSOCA 2007
Artis: Ahmad Khan



Ornamental Carving on Plaster



ABSTRACT FROM



Aftab Ahmad

Aftab Ahmad is a versatile calligraphist of the traditional school who combines the modern skills to enhance the quality of his writing. He is a perceptive connoisseur of calligraphy which he analyses in a scientific manner. His own calligraphy is based on the profound knowledge of the comparative proportions of letters in different scripts. In his work on calligraphy, he has penned the letters jeem (ج) and the vowel Ya (ي), and spelt out the height, the curves and the horizontal flow in terms of mathematical proportion.⁴ Though not a new point, Aftab Ahmad's superb pen-manship is well-illustrated by these letters which are perfectly formed geometric entities. Both in theory and practice Aftab Ahmad is a calligraphist par excellence. This claim is more than vindicated by his practice sheets or *waslis*. There are excellent specimens of the Arabic alphabet in *Khat-i-Sumbli*, *Khat-i-Kufi*, *Khat-i-Aliq*, *Khat-i-Andalusi Maghribi*, and *Khat-i-Riqqa*.⁵ He has rendered *Sura Fatha*, the first chapter of the Quran, in scintillating *Nasta'liq*.⁶ Similarly his calligraph of the *Fatha* in Kufic script with a delicate floral margin, done in black on a light brown background, demonstrate his proficiency as a calli-

grapher and designer. His remarkable creative genius is reflected in the representation of the six letters of the alphabet in *Khat-i-Sumbli*. The letters are no less than abstract paintings done in deep blue on a white paper. The letters leap sky words as blue flames with white inner cores symbolizing incandescent reservoirs of restless energy. These calligraphs are pieces of ineffable beauty.

His *tughras* are equally attractive and innovative. He has devised the *Kalima* as a minaret by the side of a square. The yellow lettering set in an expanse of rich blue invests it with a rare grace. The geometrical design of the square is offset by the architectural cum floral drawing of the minaret comprising parallel vertical lines mounted by crowns of interlaced lines.¹ Another *tughra* is conceived as an irregular pendant rising from the abundant curve of a letter to the tall pinnacle of an ornamental *aliph*. The colour scheme is the same as mentioned above except that yellow letters are highlighted against a black setting.² It is not possible to deal with each *tughra* separately, however, his *tughras* display high qualities of design, sharp colour sense and the lines against colourful background make impressive calligraphs. Aftab Ahmad has successfully expressed his genius in ceramic calligraphy as well. A sapphire blue vase in its slender elegance has the *Kalima* inscribed in beautiful letters. The floral borders in deep blue not only embellish the vase but serve to bring into bold relief the embossed lettering on a dark blue surface. If he selects ceramics only as his medium he would surely find a place among the great artists.

Aftab Ahmad, son of great calligraphist M. M. Sharif, shares with his forbears in Gujranwala, the rich tradition of calligraphy. His work is imaginative and more extensive than any other calligrapher in Pakistan. Perhaps he is the first Pakistani to have attempted an analytical expose of Islamic and Pakistani calligraphy. His work *Noon-wal-Qalam*,³ originally in Urdu, was rendered into English by Sajjad Haider Malik, may be regarded as a valuable addition to the literature on Islamic calligraphy. Certainly, Aftab Ahmad, with his broad vision, artistic colour sense, great capacity for hardwork, sense of dedication and passionate love of calligraphy takes rank with the foremost of the calligraphers and holds the promise of still greater achievement.

¹ Ibid. p. 32.

² Ibid. p. 36.

³ Noon as letter N in English, according to some commentators means inkpen, see Quran, surah Nur and the Pen. These are the opening lines of the Quranic chapter entitled Al-Qalam or The Pen. The majesty of the Pen is highlighted as Allah takes oath by the inkpen and the Pen and that which they write.

ABSTRACT FROM ARAMCO WORLD MAGAZINE

March-April, 1984.

From the Pen of the Master by Paul Lunde

Calligraphy is the supreme art form of the Islamic world; even the other Islamic arts – architecture, metal work, ceramics, glass and textiles – draw on calligraphy as their principal source of embellishment.

This has been true from a very early date. As Islam spread from the Arabian Peninsula, first to Iraq, Syria, Palestine and Egypt, and somewhat later to North Africa, Spain, Sicily and, in the East, to Iran, Central Asia, China, India, the Philippines, Indonesia, Malaysia – to say nothing of Africa – Arabic script spread with it. Since the Islamic revelation – the Koran – is in Arabic, and since all Muslims, whatever their mother tongue, must endeavor to learn Arabic, the script in which the revelation of Islam was recorded entered the cultural traditions of a great diversity of peoples. Slightly modified forms of the Arabic alphabet were quickly adapted to the exigencies of languages completely unrelated to Arabic, such as Persian, Turkish, Hindi, Kurdish, Malay and even Spanish to name but a few. The areas that utilized this script were of course co-terminus with the boundaries of the Islamic state.

At a very early date, the characteristics of the Arabic script, which indicates only consonants and to some extent long vowels, were recognized, and a system of indicating – in writing – short vowels, doubled consonants and so forth was developed. This system consisted of a series of short marks placed above or below the consonant, and indicated how it should be pronounced. At an even earlier date, letters with similar shapes but different pronunciations had been distinguished by the addition of one, two, or three dots above or below the consonant in question. Otherwise, letters such as *b, y, th*, would have been indistinguishable.

The development of these *mutres lectionis* was undertaken in order to fix the canonical reading of the sacred text, to ensure that when recited no variants might creep in and distort the word of God. Calligraphers have always used these marks to enhance the beauty of their compositions.

The earliest form of Arabic script was probably derived from script used by the Nabateans (See *Aramco World*, September-October 1965). Called Kufic – after the town of Kufa in Iraq where it attained its most developed form – this script, with its square letter-forms, was perfectly suited to inscriptions on stone and metal, and so was widely used for commemorative inscriptions; it is still used for its decorative qualities.

During the late Umayyad and early Abbasid periods, the greatly increased literacy of the Islamic peoples, and the introduction of inexpensive writing materials – notably paper – led to the development of a number of different styles of calligraphy. More cursive scripts were invented because Kufic was unsuitable for quick notation, and the rules for writing these were codified by a series of famous calligraphers, particularly Ibn Muqla, Ibn Bawwab and Ya'qut al-Musta'sim. These men, between the 10th and 13th centuries, laid the foundations for calligraphy, both as a tool of government and as an art form, but later – in the 15th, 16th and 17th centuries – the great calligraphers tended to come from Ottoman Turkey, Iran, Afghanistan and India. In all these places, new developments and styles were created, some for bureaucratic purposes, some for artistic.

It is not surprising, therefore, that even today many of the leading calligraphers of the Islamic world come from non-Arabic speaking areas. One example is Aftab

Ahmad, of Peshawar in Pakistan – examples of whose work are presented in the following pages. The son of Muhammad Sharif, also a famous calligrapher, Aftab Ahmad is a man of many talents; an internationally recognized photographer, he is also a well-known ceramist and calligrapher. Extraordinarily, he is ambidextrous and can write either from left to right or right to left with either hand.

In keeping with the long tradition of Islamic calligraphy, the texts he prefers to inscribe are the *shahada*, the Muslim profession of faith, and short Koranic texts testifying to the unity of God. He is a master of the repertoire of styles, as the panel reproduced on Pages 26 and 27 illustrates: it contains the *shahada* written 15 times in different calligraphic styles.

The works of Islamic calligraphers, both past and present, are not always easy to decipher: although the form of individual letters must adhere to the rigid canons of whatever style is being used, clarity is not a paramount goal in artistic calligraphy. Part of the pleasure of looking at decorative calligraphy is the slow dawning of recognition, as the eye traces the letters and discovers a familiar text from the Koran. An example of how the words of a famous quotation are arranged by a master calligrapher, and how they must be read to attain their meaning, is given on this page.

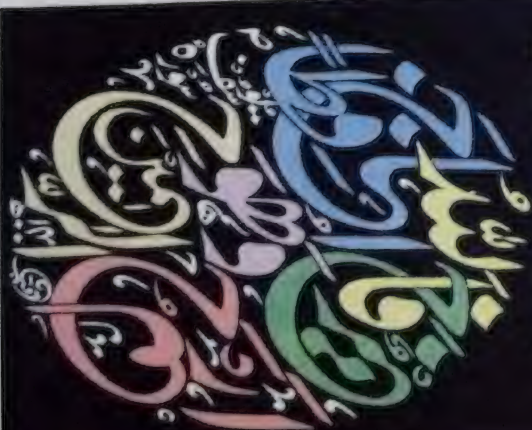
Aftab Ahmad, although working firmly within the long-established tradition of Islamic calligraphy, has also added his own sense of color and movement. Each of his compositions is a work of art, and appeals to the viewer across linguistic and cultural boundaries.



Aftab Ahmad ARPS, AFRSA, FPSC

But God is the best Protector
And He is the most Merciful
of those who show mercy.
Sura 12:64.

- – But God (is)
- – (the) best
- – Protector
- – And He
- – (is the) most Merciful
- – (of) those-who-show mercy



Paul Lunde, a contributing editor of *Aramco World* magazine, is a graduate of the School of Oriental and African Studies.

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Photography

Akshat Ahmad Khan (Author)

Field of Performance

FPSC, EPSC, APPS, Hon. FCNO, Hon. FCOS, Hon. FPSC, Hon. FPSSM, Hon. PSIPC
Hon. JDNA, Hon. MPAC, Hon. WTIME, Hon. FPSG, Hon. (Life Time Achievement Award)

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Allah

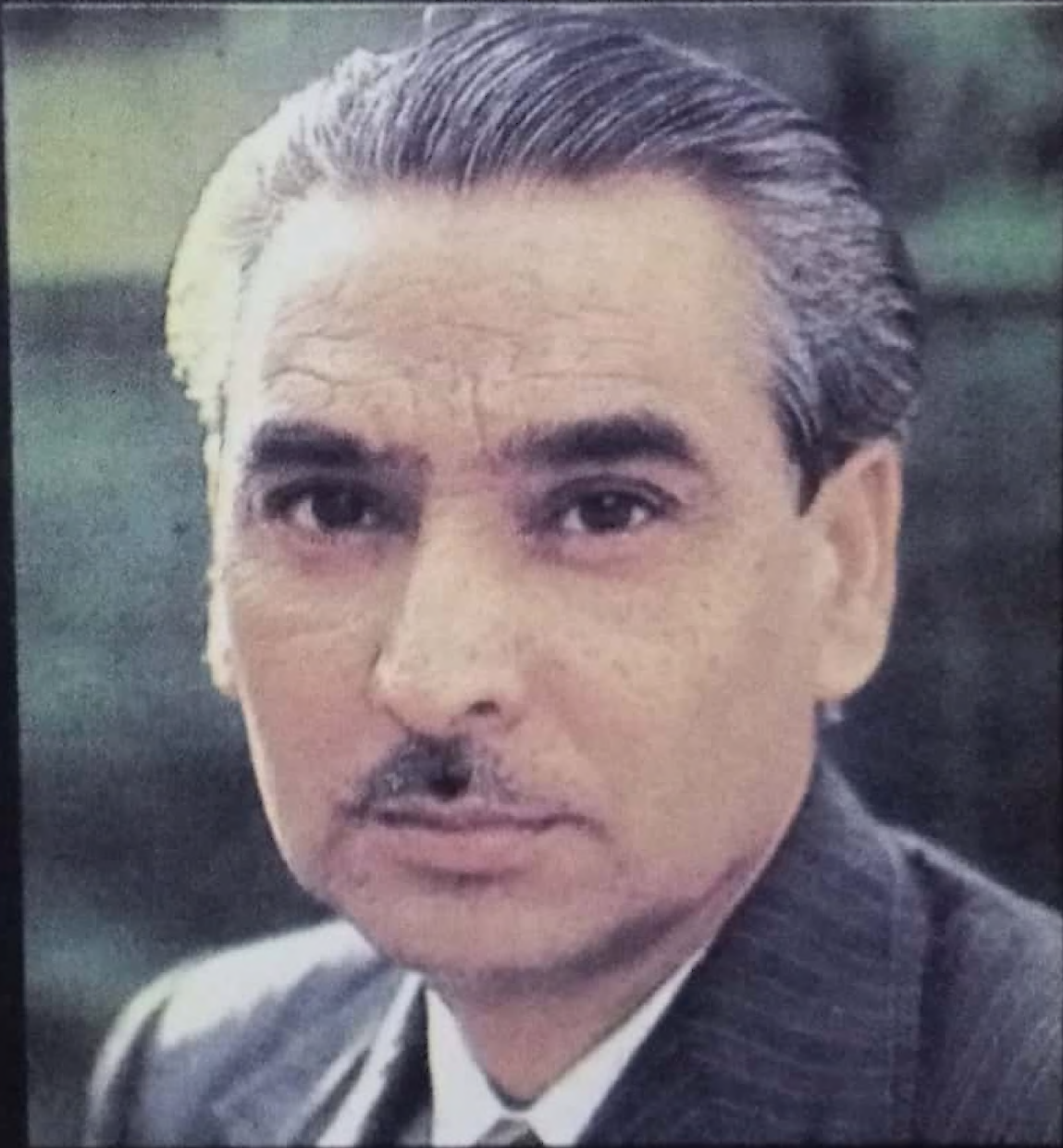
This Handsome
vase, inscribed
with the word
Allah in cursive
script, is a
graceful
example of
decorative
beauty that
ceramicists like
Aftab Ahmad
can achieve.





About the Author

Born at Peshawar in 1933, Aftab joined the Police department in his teens and kept it on for five decades. Aftab Ahmad as splendid personality is known in many walks of life. The gifted artist has applied his creative abilities in various mediums of fine art and forensic science. Aftab is a respected name in the world of creative photography with 500 international top awards and distinctions i.e. Fellowships by the Photographic Society of America and many prestigious international organizations. Who's Who statistics of PSA enthroned him among the highest few of the world. The genius is also known as a calligraphist with a number of prestigious awards of national level. A segment of society acknowledges Aftab as a painter. A community recognizes him as a ceramist as well. Policemen respect him as their teacher and as a Forensic expert with invented techniques and method of scientific investigation. Adding more, he is a writer of more than thirty books on the subjects: Islamic Calligraphy, Art Photography, Police Science and Gandhara art. Apart from International awards and distinctions in recognition of outstanding services for the nation. The President of Pakistan honored him with Pride of Performance. The Prime Minister of Pakistan graced Aftab Ahmad with gold medal. Aftab's distinguished number of awards and acceptance of his posterized pictorial exhibits is a recognized world record, as PSA entitled him with John Doscher Memorial award in 1998 for classical photography. His Calligraphy Ceramics and Etchings are in the permanent collection of Lahore Museum. His work has been exhibited and published over 50 countries. During current year he has been entitled for life time achievement award by the ICC.



Aftab Ahmad ARPS, APSA, FPSC



NOON WAL-QALAM

Islamic Calligraphy

Aftab Ahmad Khan

Pride of Performance

FPSA, EFIAF, ARPS, Hon. FCNO, Hon. FCOS,
Hon. FPSM, Hon. FPSSM, Hon. FSIIPC,
Hon. JDMA, Hon. MPAA, Hon. WTME, FPSC

